Student Study Outline

Chapter 19: Claudio Monteverdi and the Rise of Italian Opera

1. Claudio Monteverdi (1567-1643)
	1. Where did Monteverdi work?
2. Monteverdi’s Compositions
	1. Monteverdi’s early madrigal collections were sung \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, for voices alone.
	2. His later madrigals experimented with using a(n) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to accompany the vocal ensemble.
	3. How did Monteverdi make use of the echoing interior space of St. Mark’s cathedral in his sacred choral music?
3. Opera
	1. What is an opera?
	2. What is the term for the written text of an opera, and what does this term mean?
	3. What is monody, and what purpose does it serve?
4. Monteverdi’s *Orfeo*
	1. Why is the Orpheus myth an ideal subject for an opera?
	2. Monteverdi’s setting of uses several different textures and styles, including:
		1. Monadic style of solo singing with \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_accompaniment
		2. Lively choruses for the pastoral setting of Orfeo’s homeland
		3. More subdued choruses for the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
		4. Instrumental dances and movements
5. Making Connections: St. Mark’s Basilica, Venice
	1. What is *cori spezzati*, and how was it used at St. Mark’s?
6. Operatic Singing Styles
	1. What is recitative?
		1. Why was recitative essential to early opera?
	2. How is an aria different from a recitative?
7. Making Connections: *Orfeo* and the Rise of the Orchestra
	1. Monteverdi used instruments to enhance the music and text.
	2. Approximately how many musicians were in Monteverdi’s orchestra?
	3. What were the two basic categories used to organize the instruments?
	4. Give an example of how Monteverdi was sensitive to timbre.
8. Listening Map: “Possente spirto” from *Orfeo* (1607) by Monteverdi
	* 1. This aria consists of a series of variations over a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, with each variation sung to progressively more persuasive stanzas of poetry.
		2. *Orfeo* is still performed today after 400 years
		3. Why has the opera taken on a broader significance?
9. After *Orfeo*
	1. Monteverdi continued to compose operas, including *The Coronation of Poppea* (*L’incoronazione di Poppea*) (1642)
		1. Premiered in a public opera house
			1. Change in venue from court to public audience who bought tickets
10. Barbara Strozzi (1619 – 1677)
	1. Strozzi was a leading practitioner of the early cantata. What is a cantata?
	2. A fixed, repetitive bass pattern such as that heard in “Voglio morire” can be known by which three terms?
	3. Listening Map: “Voglio moririe” from *L’Amante segreto* (1651) by Strozzi
		1. This excerpt illustrates the conflicting demands of musical unity versus variety. How is Strozzi’s work both unified and varied?